Feminizine

A digital collective zine on the lived experiences, identities, and narratives of Filipina women and marginalized individuals in Cavite

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Editor

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FeminiZine

EDITOR'S NOTE

To the girls and queers reading this zine, FeminiZine is a self-published zine that is both a passion project and an undergraduate requirement of mine. The former occupies a bigger part of my heart. Being a zinester myself, I was amazed to learn that zines were also a space for feminist knowledge and meaning-making. When I first encountered the term "zine" as a kid, I thought it was simply for DIY crafts and self-publishing purposes, but as I grew up and found that my values are aligned with feminism, I was in awe of how both my interests are deeply connected.

FeminiZine is an attempt to be a representation of women's and marginalized individuals' voices in the province of Cavite, where I am currently residing. I find that there are not enough spaces that allow people in our local communities to freely share their experiences, perspectives, and interpretations of womanhood and identity through zine-making. I wanted to create something that felt closer to home, something that could document the voices and experiences of people within my community. This zine is therefore not meant to speak for everyone. Rather, it is an invitation to understand and witness. The works gathered in these pages come from different people, experiences, and ways of seeing the world.

I hope FeminiZine becomes a reminder that you, too, can make something that leaves an impact, no matter how small it may be. Keep creating. Keep writing. Keep questioning. Keep changing the world for the better, even in the smallest ways—such as making a zine.

Julia

Editor, FeminiZine

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Reclaiming Agency

Reclaiming Agency highlights the processes of resisting, healing, surviving, and restoring individual and communal power. It encompasses creative interpretations where women and other marginalized people are portrayed as agents who can respond to oppression, pain, vulnerability, and restrictions imposed upon them creatively, in terms of expression, healing, and freedom.

Expression becomes a direct representation of an act of resistance through Margins on Fire. In this poem, the expectations of women being “small” and silent lead to the revelation that “we are ink now”.

A similar process of agency is found in Pagbangon as well. Healing is portrayed as something that is associated with the family, community, nature, and oneself. The artist’s narrative about the concept of healing defies the idea that gender defines ability where women and men can occupy similar important positions depending on their knowledge and skills.

In Angels Fall, the meaning of strength is questioned. The fallen angel is not depicted as a symbol of weakness but as a sign of survival. Vulnerability is transformed into humanity.

The idea goes against the notion that empowerment must always be expressed as dominance or emotional toughness, because real agency is built through voice, healing, survival, relating, and giving meaning to one’s experiences.

Pagbangon

by Dayanghari

Public Sculpture Installation

Margins on Fire

We were told to stay small—
soft voices, folded hands,
stories kept in the throat

But we are ink now,
bleeding truth onto pages
that refuse to be silent

We are the margins speaking back,
the unwritten made loud—
women, unnamed, unafraid,

turning survival into art
and art into a kind of fire
no one can close the book on.

by Niqo

Angels Fall

by lemonspell_art

Digital artwork

Self-definition

Self-Definition reflects the ways in which women and marginalized individuals create their own identity by means of relationships, self-respect, individuality, and creativity rather than by adhering to one definition of womanhood. This theme encompasses such works as Belfry of St. Mary Magdalene Church in Kawit, Beauty, and Fusion Elegance. While these submissions vary in their mediums and subjects, they all reflect the idea that identity is situational, personal, and constructed.

The Belfry of St. Mary Magdalene Church in Kawit is an example of how historical importance is portrayed; however, the artwork outside the canvas deeply holds a personal value as a space related to the artist's family.

Beauty is a direct challenge to the usual conceptions of femininity and beauty. Beauty in this artwork is defined not by how a person looks, but rather by bravery, creativity, intelligence, power, resilience, worthiness, openness, freedom, and individuality.

What is unique about Fusion Elegance is its opposition to the notion that one's identity belongs in just one static category. The existence of opposite attributes shows that a person can have both of them and even contradicting ones at once.

The importance of these artworks is that it does not approach the concept of womanhood as something universal. What is important is the artist's experience, relationships, and meaning-making. This way, self-identification may happen through normal experiences and spaces.

Belfry of St. Mary Magdalene Church in Kawit

by Jirah Millano-Perea

Coffee on abaca paper

Beauty

by Lean Bongais

Low relief artwork

Fusion Elegance

FASHION COLLECTION
FUSION ELEGANCE
ROYAL ECLIPSE
A dramatic purple ensemble with structured shoulders and flowing volume, evoking power and sophistication.
REBEL EDGE
A bold fusion of red and purple with structured neckline and asymmetrical draping for a fierce streetwear attitude.
VIOLET TEMPO
Sporty and dynamic in asymmetrical cuts, blending purple and red for movement and modern energy.
CRIMSON COMMAND
A statement monochrome red look with tailored structure and oversized silhouette for bold confidence.
ASANA DRIFT
Graceful and fluid in one-shoulder drape and sweeping skirt, blending purple and red in harmony.
VERDE URBAN
Nature-inspired green textures paired with denim utility, celebrating layering and earthy individuality.
NOIR NEXUS
Futuristic black look with cutouts, grommet details and architectural draping for a bold, avant-garde mood.
UTILITY CHIC
A mix of black and neutral tones with cargo pockets and cutouts, blending functionality and style.
EARTH MUSE
Layered textures in earthy hues with delicate prints, exuding bohemian elegance.
WILD ESSENCE
Playful prints and voluminous green accents create a bold, nature-inspired statement.
COLLECTION OVERVIEW
Fusion Elegance is a celebration of contrasts—blending structure with fluidity, bold colors with earthy tones, and tradition with modernity. Each look is designed to empower individuality through innovative silhouettes, textures, and details.

by Meljon Mesa

Fashion Collection Sketch

Experiences of Vulnerability

Experiences of Vulnerability include depictions of bodily pain, violation, fear, emotional turmoil, mortality, and social censure. Works within this category include *Keep Your Word, Don't Leak Her*, *A Maiden's Lament*, *Garnet*, and *Death is not an emergency exit door....* Instead of depicting vulnerability as one state for all women, the pieces within this theme portray the many and very specific experiences of being vulnerable.

Keep Your Word, Don't Leak Her is an artwork that deals with gender vulnerability in the digital space. The poem *A Maiden's Lament* is vulnerability depicted through the experience of the body of womanhood. *Garnet* also shows vulnerability in terms of invasion and the loss of safety in the poem. *Death is not an emergency exit door...* deals with death, mortality, and loss.

Through creativity, the contributors have converted the vulnerable experiences of womanhood and marginalized individuals into communication.

Keep your word, don't leak her

by ashillust_
Digital art

A Maiden's Lament

by Lady Lazybones

‘The crimson curse has come upon me.’
She cries while all the clocks croak.
It clambers, creeps, and climbs in,
Clasping her throat, crippling her senses.

‘Seven days,’ she says with a look of dread,
These days she sheds the deepest shade of red.
Her only defense, her white picket fence,
Smeared, stained with the deepest shade of red.

‘What a mess,’ says the damsel in distress;
Endlessly checking the back of her dress.
Wishing she couldn’t care less but she’s
stressed;

Restless night, she can no longer suppress.
A captive calmly waiting,
For a captors capricious comebacks.
She cries while clutching her chest,
‘The crimson curse has come upon me.’

Garnet

Pallid white walls and marble floor
Ivory pillars and grey door
Its deepest corners had been reached
The inner sanctum had been breached

The scent of iron had unfurled
Piercing everyone's senses
The stench made guts swirled and tongues curled
Their eyes crossed and defenseless

The silence was deafening
Spine-chilling and blood-curdling
Light footsteps were ear-splitting
Utterly overwhelming

Enveloped with sultry sweat
Every patch tinged with scarlet
A sacred sanctuary dripping gore
Once was a vision, now an eyesore

poems by Lady Lazybones

Death is not an emergency exit door...

... it's more like a word processor file, in which you purposely decline the changes and decide to close it.
Death is not a guilt-free labeled bag of potato chips...

... it's more like unfinished kitchen cabinets in a fully furnished house, in which you fail to discern false concern and fall for a contractor's phony calls, so the paint fades and your trust wanes posthaste.

Death is not a light nap you take during leisure breaks at a country club...

... it's more like an interrupted deep sleep, in which you become fragments of a dream that either frightens or delights someone at night.

Death is not a ceasefire for peace of mind...

... it's more like a pending plan that you carelessly cancel at the last minute, in which everyone, including you, is consumed by the cluster state of missing out and missing you.

Death is...

Unrecoverable. Unforgivable.

Unforgettable. Unredeemable.

Contributors

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